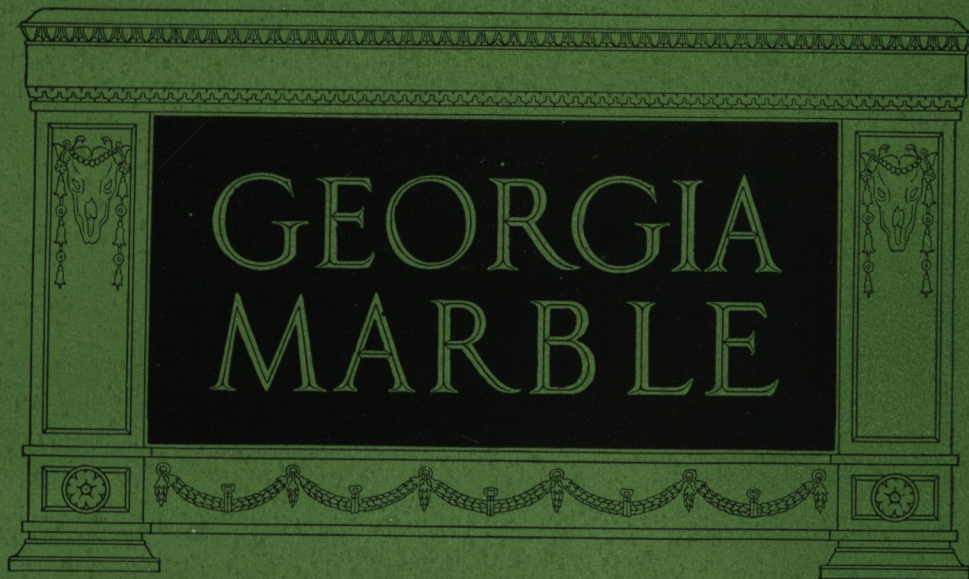




THE GEORGIA MARBLE COMPANY

Main Office and Quarries
TATE, GEORGIA

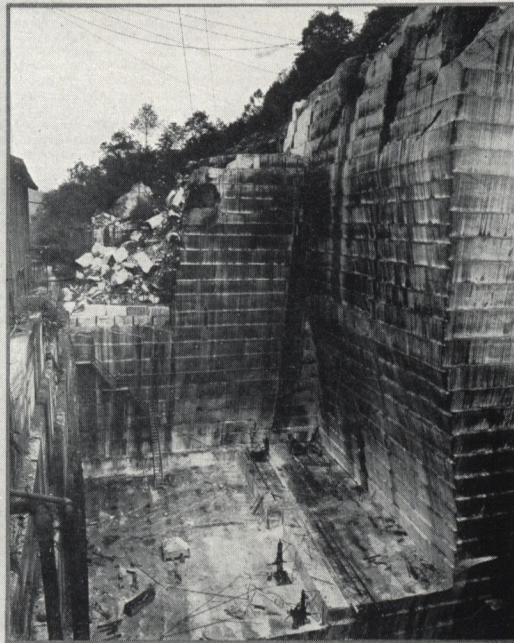
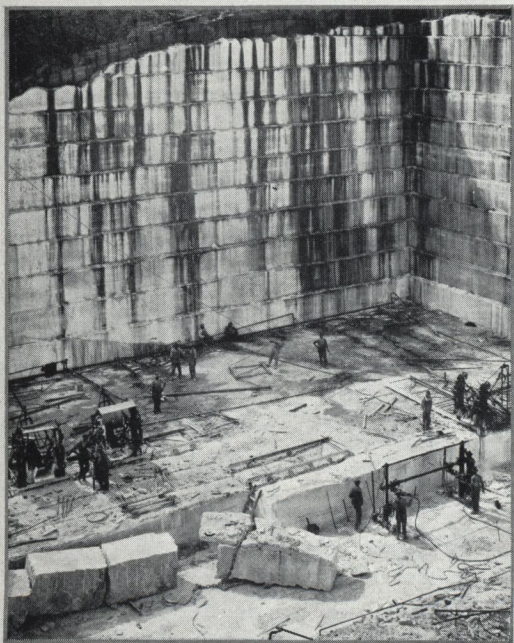
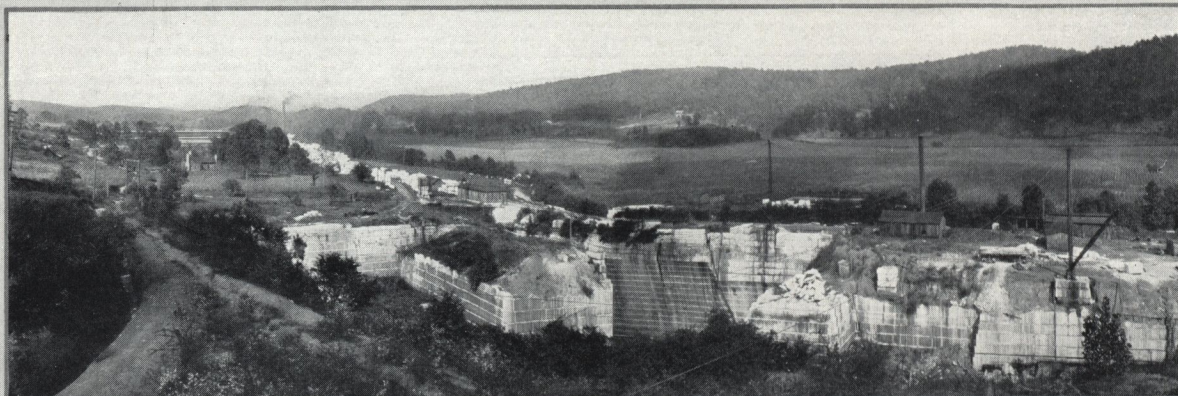
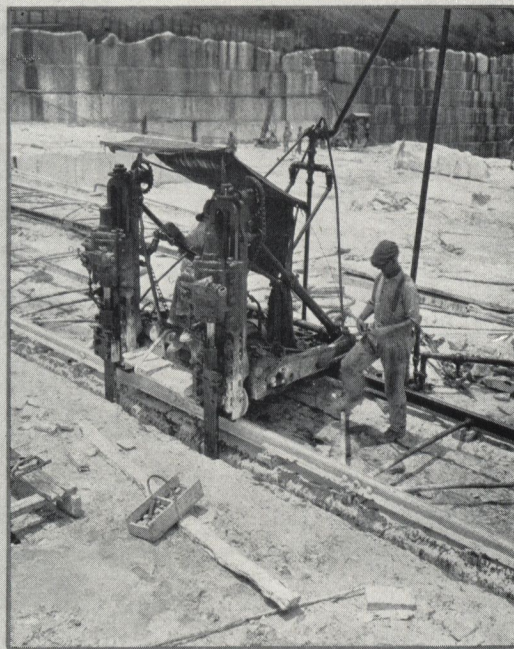
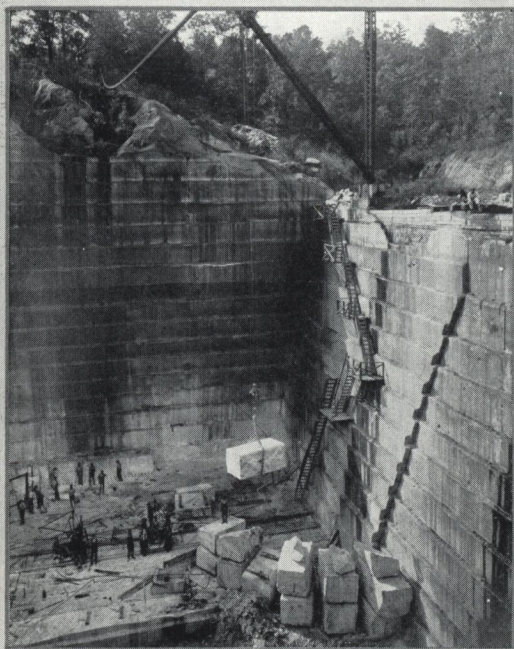
ATLANTA

CHICAGO

CLEVELAND

DALLAS

NEW YORK



QUARRY VIEWS OF THE GEORGIA MARBLE COMPANY

GEORGIA MARBLE

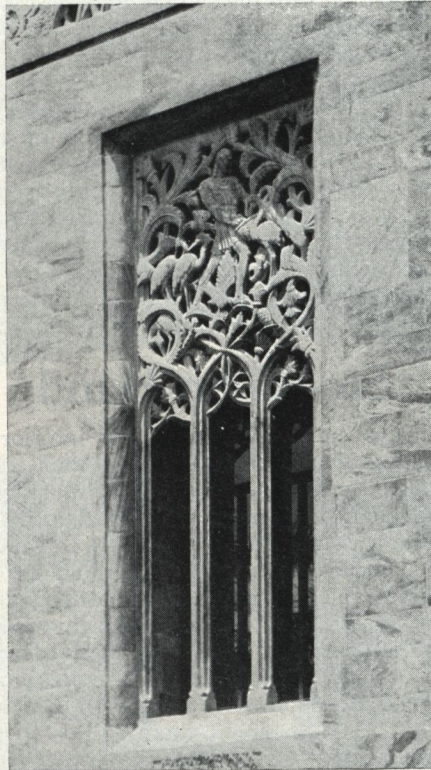
AND THE GEORGIA MARBLE COMPANY

AND THEIR RELATION TO THE ARCHITECT

THE GEORGIA MARBLE COMPANY, operating one of the finest known deposits of marble on this continent, has met the varying needs of architects for over 45 years. Colossal monuments, exteriors as durable as the Taj Mahal, and interiors where beauty and enduring quality are paramount, are built from this marble.

The architect is interested not only in the marble and whether it meets the requirements of the proposed structure—but in the company back of the product. Can the particular marble be furnished in sufficient quantities and will it be delivered on time? If the building should require an extension, can the marble be matched accurately 30 or even 50 years from now?

These questions are readily answered when it is known that THE GEORGIA MARBLE COMPANY can produce upwards of 1,000,000 cu. ft. of marble annually, that large reserve stocks are constantly on hand and that the supply of unquarried marble will require many



Window of Bok Carillon
MILTON B. MEDARY, Architect

centuries to exhaust. In specifying Georgia Marble, the architect can feel confident that when it becomes necessary, even if after 50 years or more, to add to the building there will be no difficulty in obtaining Georgia Marble which will match the marble selected. As an example of this, the Corcoran Art Gallery, illustrated on page 6, erected 37 years ago, recently had an extensive addition built, using the same Georgia Marble, matching perfectly. There are many other similar instances where Georgia Marble was supplied for extensions to prominent buildings satisfactorily matching the marble in the original building.

At each of the Service Offices listed below are men who will gladly co-operate in supplying facts and constructive information without any obligation to the architect. The information gleaned in 45 years of experience in solving marble problems is gladly and willingly offered to any architect with the hope that this co-operation will be of real help.

Main Office and Quarries TATE, GEORGIA

PLANTS

TATE, GA.

NELSON, GA.

MARIETTA, GA.

MARBLE HILL, GA.

SERVICE OFFICES

1328 Broadway
NEW YORK, N. Y.

814 Bona Allen Building
ATLANTA, GA.

The Builders Building
CHICAGO, ILL.

622 Construction Industries Building
DALLAS, TEXAS

1200 Keith Building
CLEVELAND, OHIO

GEORGIA MARBLE

An Invitation to Architects

An actual visit to the quarries and plants of THE GEORGIA MARBLE COMPANY is the best way to obtain the full facts concerning the extensive operations and facilities of this company. A standing invitation is extended to all architects and others interested in marble. Such a visit would amplify the information contained on the following pages, and the more thoroughly the architect investigates the product and the methods of manufacture, the more certain it is that he will enthusiastically endorse Georgia Marble and the company who produces it.

General Information

Marble is supplied either in the rough or in finished form to be set by the contractor or builder, or, for the larger structures, contracts are taken for the complete erection by THE GEORGIA MARBLE COMPANY according to the architect's specifications.

Complete installations of interiors requiring any kind of domestic or foreign marbles are contracted for by this company as well as for their own product.

The organization through its many years of experience in handling the larger building projects is thoroughly equipped from Drafting Department through to the Erection Department to handle the entire work efficiently and extend the fullest co-operation to the architect and builder.

Preliminary Consultations—Very often before the architect is ready to issue final specifications, questions will arise concerning details and price of marble work. At any of the sales offices listed on the preceding page are men who will gladly co-operate during this earlier stage of the work, giving all necessary information, including approximate estimates of cost.

We also invite preliminary consultation with the architect in the matter of jointing and detailing as it has sometimes been found that simple changes will save thousands of dollars.

Extent of Marble Deposit—Georgia marble is quarried from a deposit of crystalline marble about 3 miles long, $\frac{3}{8}$ mile wide and with a depth not yet reached. Some of the quarries are over 200 ft. deep. This immense supply of crystalline marble can be quarried for many generations with no signs of exhaustion.

The deposit of marble lies in a solid mass, not laminated and therefore easily cut in any direction. This freedom from stratification also eliminates the necessity of setting on natural bed to insure against weathering—a precaution required with many stones.

Quarries—Eight to ten quarries, capable of producing upward of 1,000,000 cu. ft. of marble per year, are operated by THE GEORGIA MARBLE COMPANY. Due to the equable climate quarrying activities are carried on throughout the entire twelve months.

Stocks on Hand

A large quantity of marble is always carried in the yards of the company. Usually not less than 2,000 to 3,000 blocks or about 200,000 to 300,000 cubic feet. THE GEORGIA MARBLE COMPANY operate their own railway to provide quick transportation of the rough marble blocks between quarry and mills, and locomotive cranes stock the blocks along the railroad. These blocks can be loaded for shipment without delay.

In addition to the quarry blocks, a considerable quantity of sawed stock is also carried to facilitate quick shipments of orders. As these stocks become depleted they are promptly replaced.

Sizes of Sawed Stock—For exterior use slabs of standard thicknesses are always on hand. The standard thicknesses are: 4, 6, 8, 10 and 12 in.

For interior work slabs of standard thickness, $\frac{7}{8}$, $1\frac{1}{4}$, $1\frac{1}{2}$ and 2 in., are constantly carried in stock.

The average sizes of blocks quarried are from 6 to 8 ft. in length, 4 ft. 6 in. to 5 ft. in width and 4 ft. to 4 ft. 6 in. in depth. Of course larger blocks are quarried where necessary but for ordinary work it is advisable to have jointing arranged so single pieces will come within the dimensions of the ordinary quarry block.

Special Sizes—For special work where very large sizes are necessary, the Georgia Quarries, due to the soundness of the deposit, have long been noted for their ability to produce sound blocks of unusual size. Blocks have frequently been produced up to the capacity of transportation facilities, such as columns and large blocks for heroic statuary, fountains, etc.

Three Main Divisions of Marble Work

The work of THE GEORGIA MARBLE COMPANY is divided into three main branches: Exterior Building Work, Interior Building Work, and Monumental Work (monumental work not only includes large public memorials but mausoleums and cemetery memorials).

Each of the three main plants of THE GEORGIA MARBLE COMPANY specialize in one of these main divisions.

The plant at Tate, Georgia, specializes in monumental work. But the unusually large sawing capacity at Tate is more than enough for the monumental business and is used to supply additional sawed stock to the other plants.

The plant at Nelson, Georgia, about 3 miles from Tate, is devoted principally to handling the exterior building work. But this plant is also equipped to do quite a volume of interior work when necessary and also executes many of the larger monuments and memorials

which come into the field of building construction.

The plant at Marietta, Georgia, about 20 miles north of Atlanta and 40 miles south of Tate, is devoted principally to interior building work. But it is also equipped for handling exterior work and has fabricated marble for some very large jobs.

The fourth plant, in addition to the three main plants, is located at Marble Hill, Georgia, alongside two of the white quarries. At present it is equipped with only gang saws for furnishing rough sawed marble. But the buildings are ready for finishing machinery whenever the capacity of the other plants is filled.

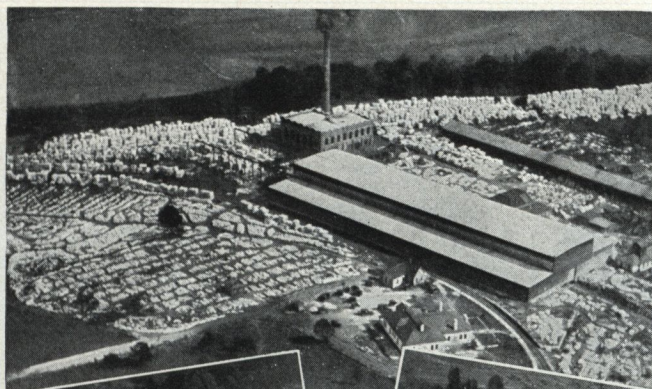
It will be noted in this description that the three main plants are equipped to do either Exterior, Interior or Monumental work. This has proved to be a great balance wheel—an assurance that delivery dates agreed upon will be kept, as any plant can be called upon to help another in any branch of the work.

GEORGIA MARBLE

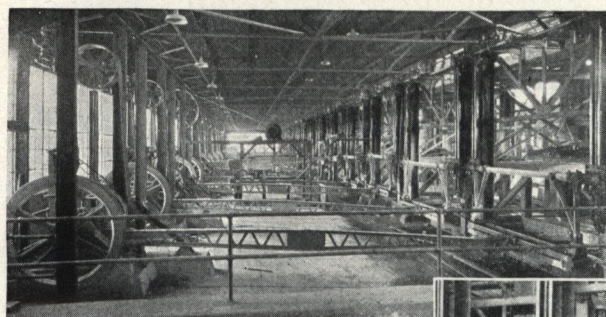
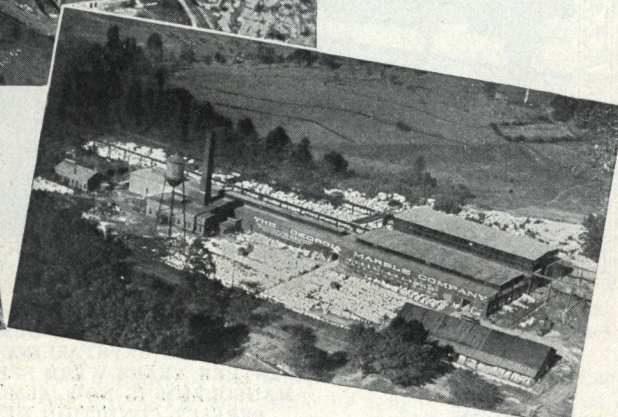
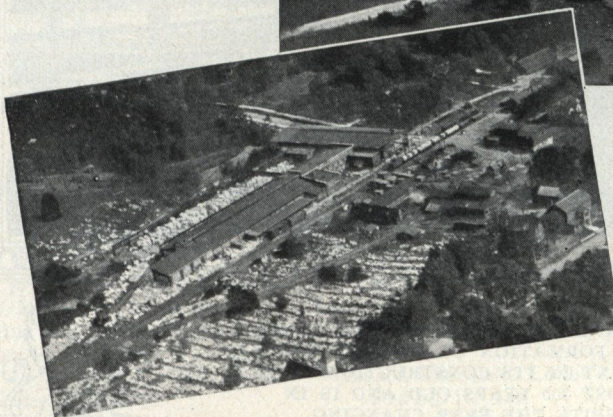
Plants—and Typical Views of Plant Operation

At Right:
GEORGIA MARBLE COM-
PANY'S PLANT AT
TATE, GA.

Below:
NELSON PLANT OF THE
GEORGIA MARBLE
COMPANY



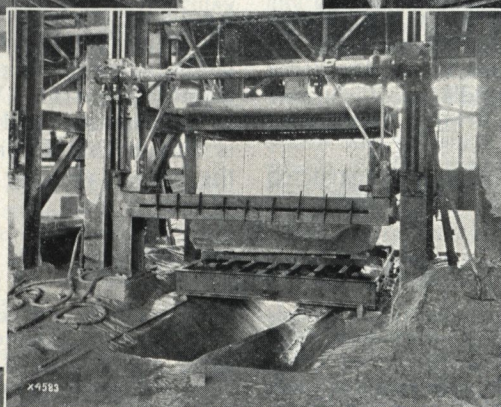
Below:
THE MARIETTA, GA.,
PLANT OF THE GEOR-
GIA MARBLE COM-
PANY



Above:
A BATTERY OF MARBLE SAWS

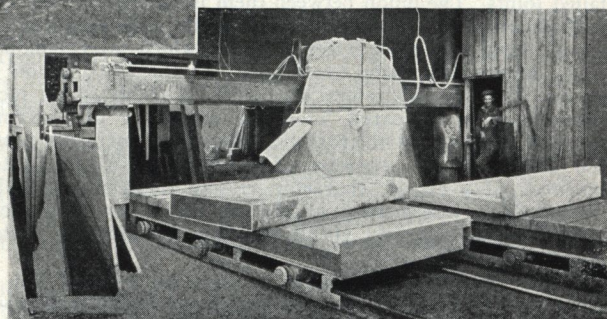
At Right:
A CLOSE-UP OF ONE OF THESE
SAWS. HAVING NO TEETH, SAND
AND WATER ENABLE THEM TO
CUT THROUGH THE CRYSTAL-
LINE MARBLE

Below:
MEN HIGHLY SKILLED IN THEIR
CRAFT AND WITH A GREAT DEAL
OF THE ARTIST IN THEIR
MAKE-UP DO THE CARVING
ON GEORGIA MARBLE



Above:
A CARBORUNDUM MACHINE WHICH
CUTS MOULDINGS ACCORDING
TO THE ARCHITECT'S
SPECIFICATIONS

Below:
THE DIAMOND SAW IS USED IN
CUTTING SMALL SLABS QUICKLY.
REVOLVING AT A SPEED OF 850
REVOLUTIONS A MINUTE
THIS SAW ACCOMPLISHES
IN A SHORT TIME WHAT
THE LARGER SAWS RE-
QUIRE HOURS TO DO



GEORGIA MARBLE



THE TAJ MAHAL—BUILT OF CRYSTALLINE MARBLE WHICH PERFECTLY
 DUPLICATES THE CRYSTALLINE FORMATION OF GEORGIA MARBLE.
 SEVENTEEN YEARS WERE SPENT IN ITS CONSTRUCTION. THE
 MAUSOLEUM IS NOW ALMOST 300 YEARS OLD AND IS IN
 PERFECT CONDITION DESPITE THE EVER CHANGING
 CLIMATIC CONDITIONS OF INDIA



The Test of Time

It is interesting to note that the ancients chose for their masterpieces types of marble greatly resembling Georgia Marble in formation. Before the fifth century Parian Marble, imported by the Greeks from the Island of Paros, was largely used. This marble was of crystalline formation and examination of ancient works shows that it has a most remarkable resemblance to Georgia Marble. Pentelican Marble, used by the Greeks at a later date, is another marble of the same type. Together these are the world's most durable marbles. Georgia Marble is the only one of this type in general use today.

Had the frieze of the Parthenon been constructed

of some material other than marble it is probable that the Elgin Marbles would not be on exhibit today in the British Museum. The greatest of the ancient sculptors, Phidias and Praxiteles, executed their masterpieces in marble. It has brought down to us the deathless beauties from the later chisel of Michelangelo. The exquisite Venus de Medici was cut in marble.

Today, the findings of chemists, physicists and laboratory experts prove the unparalleled excellence of crystalline marble. When the tests of time are weighed in conjunction with the results of laboratory tests it is shown that Georgia Marble is undoubtedly one of the longest wearing building stones obtainable.

Laboratory Tests

An analysis of Georgia Marble shows innumerable crystals that overlap and interlock in much the same fashion as dovetailed joints. The union between them is practically perfect and without rupture. As the results of the following tests will show, there are no crevices through which water, moisture, acids or gas may enter or destroy. At the Washington University Testing Laboratory specimens 1/1000th of an inch in diameter were prepared, mounted on plates and examined through a powerful microscope. With the surface magnified 150 diameters, the structure of the marble was found to be uniform, of a mosaic character, closely amalgamated and entirely of an interlocking crystalline formation. Despite the great magnification no visible openings or crevices could be noted.

The crystalline formation of Georgia Marble not only gives to the material great strength, great moisture and water

resistance, but also contributes a high degree of beauty, for the clear crystals have the diamond-like quality of refracting light.

As a result, with Georgia Marble construction, in large masses where there is the play of light and shade a degree of beauty is added that is not found in other building materials.

What Factors Prove Building Stone Quality?

In addition to beauty, the primary reason for using stone for building is permanence. All building stones should meet the following conditions:

- (1) Strength—a requirement met by practically all stones.
- (2) Water resistance—to avoid weathering and deterioration through freezing.

GEORGIA MARBLE

Laboratory Tests (Continued)

(3) Acid resistance—to remain unaffected by the one, big deteriorant of city air, the carbonic acid gas in smoke filled atmosphere.

(4) Maintenance of color—to retain the beauty of the freshly cut stone.

The purpose of any test would be to prove the characteristics of the stone in regard to these conditions. The following excerpts from tests made by familiar and prominent authorities answer conclusively the questions which any architect might ask concerning the physical properties of Georgia Marble.

Chemical Analysis

An analysis of Georgia Marble, made at the Worcester Polytechnic Institute, follows:

Carbonate of Calcium.....	98.96%
Carbonate of Magnesium.....	0.13
Alumina	0.22
Silica	0.61
Loss	0.08
	100.00%

Strength

The following are excerpts from tests made by the Robert W. Hunt Company, Engineers, File No. 8295-2, Order No. B-21983.

To prove the ultimate strength, 5 cubes of each type of Georgia Marble, each approximately 4 in. in size, were put to a crushing test. The average loads which these cubes withstood are as follows:

NAME OF MARBLE	AVERAGE CRUSHING LOAD PER SQ. IN., LBS.
White Georgia.....	12,486
Etowah	13,590
Light Cherokee.....	10,356
Creole	11,274
Silver Gray.....	9,106
Mezzotint	10,338

Among others, the test made recently by the Watertown Arsenal, August 1929, with 6-in. cubes instead of 4-in., follow closely the same average crushing loads per square inch as made by the Robert W. Hunt Company.

Georgia Marble together with many other marbles and granites possess structural strength far in excess of that required for building purposes. Theoretically, a stone with a compressive strength of 6,000 lbs. per square inch, weighing 170 lbs. per cubic foot, could be built into a tower over 5,000 feet high before the lower course would fail through crushing.

The value, however, of the crushing strength test is in proving the inherent relationship between similar materials, invariably showing Georgia Marble to be a superior stone.

Water Resistance

Since absorption of moisture is the chief destroying agent of building materials, the selection of stone with the lowest possible porosity insures the greatest permanence. To prove the unusual low absorption of Georgia Marble, the Washington University Testing Laboratory made the following report: "To show the non-absorbent properties of Georgia Marble, cubes were dried at a temperature of 220° F. until their weights were constant. The cubes were then placed in water at 60° F. and left for twenty-four hours. They were re-weighed and each was found to have absorbed less than 6/100 of 1% of moisture." This is the reason why each rain washes the surface of Georgia Marble clean and does not permanently stain or mar its beauty.

Another test of Georgia Marble was made by the Washington University Testing Laboratory for comparative porosity against four well-known granites. The results were as follows:

Amount of water absorbed per 100 lbs.:	
Granite No. 1	0.470
Granite No. 2	0.420
Granite No. 3	0.340
Granite No. 4.....	0.294
Georgia Marble	0.028

In this test Georgia Marble proved itself to be 90% less absorptive than the best granite sample examined. A comparison of this second with the first test shows a variation of from 3/100 of 1% to 6/100 of 1% and it is probably fair to assume in the light of other tests that this is average. Such low absorption entirely fulfils any claims of permanence and non-porosity. It can be said, over any period of time, that it is almost impossible to disintegrate or decompose Georgia Marble in any climate.

Acid Resistance

It has been learned that the smoke-laden air of a city contains small quantities of acid. Rain falling through this acid-bearing atmosphere takes a portion of this acid into solution, which is injurious over a period of years to those stones which do not have a very low absorption. The following reports by George P. Merrill, on the effect of carbonic acid on marbles, are taken from the Proceedings of the United States National Museum, volume 49, pages 347 to 349.

Two samples of each stone selected were cut into cubes approximately an inch in diameter. They were thoroughly washed and dried at 100° C., and then suspended by threads in a large jar of water kept acid by a stream of carbonic acid gas from a charged cylinder. The water was changed once each week. Twice during the trial the cubes were withdrawn and while still suspended, dried out by artificial heat and again immersed. At the end of three months they were withdrawn, dried at a temperature of 100° C. and brushed off with a soft fitch brush to remove any loosened granules or dust.

Two samples of the white crystalline marble submitted to the test lost .011% and .009% by weight, respectively, at the end of seventy days—an average of .010%. Slight roughening but no granulation was noted.

At the end of three months four samples of Georgia Marble treated likewise lost .0165, .017, .015 and .016% by weight, respectively—an average of slightly more than .0161%. At this time the surfaces were slightly roughened but no granulation was noted.

The reaction of Georgia Marble to the continuous stream of carbonic acid gas proves that the crystalline nature of the material is protection against acid-laden rain water.

Maintenance of Color

The most noteworthy test, more significant than that of any laboratory, is that of nature over an estimated period of many thousands of years, as evidenced by the natural outcroppings of the unquarried marble in Georgia. Here the rough marble can occasionally be seen at the surface in solid mass, with no nearby boulders, chips or small stones. A hammer can be used to strike off small spalls and in no instance does the stain, created over great periods of time and usually a faint brown tone on Georgia White, penetrate more than paper thickness to the uniform character and color of the marble immediately beneath.

Rain has a noted tendency to wash Georgia Marble clean instead of dirtying it and this is particularly true of the rough, axed and hammered finishes.

Considerable evidence, in the form of testimonials about buildings erected many years ago, can be had on this point if desired.

Other Tests

Other tests supporting and amplifying the information given above may be yours upon request. Among the laboratories and institutions which have tested Georgia Marble are the following:

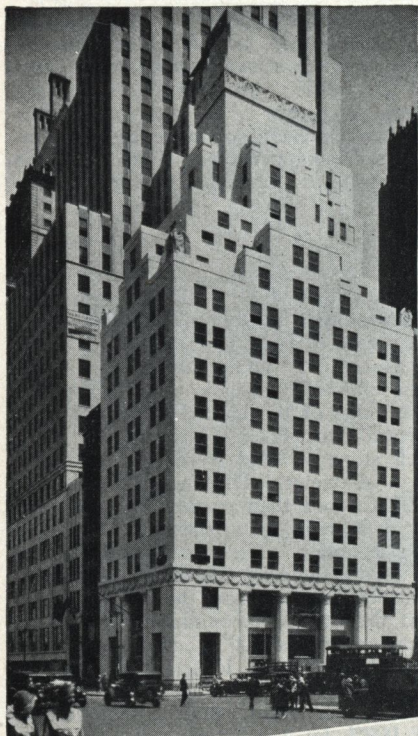
United States Bureau of Standards
United States National Museum, George P. Merrill
Ordnance Department, United States Government
Washington University Testing Laboratory
University of Wisconsin, Prof. E. B. Hall, Department of
Geology
Robert W. Hunt Company, Engineers
Watertown Arsenal, Major Ord

GEORGIA MARBLE

Some of Its Uses for Exteriors

Below:

NEW YORK TRUST COMPANY,
NEW YORK, N. Y.
Cross & Cross, Architects
Georgia White Marble



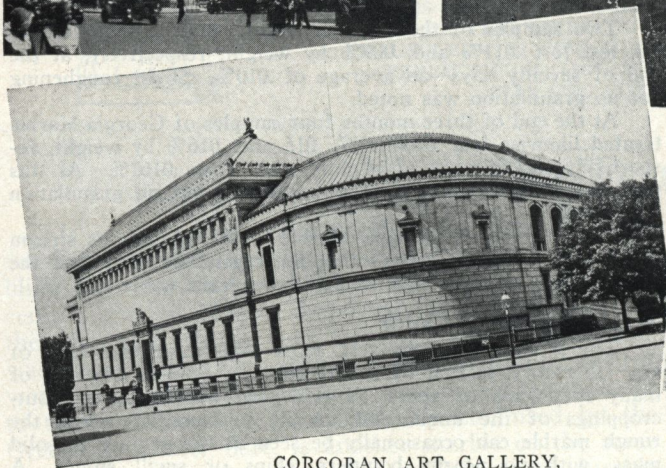
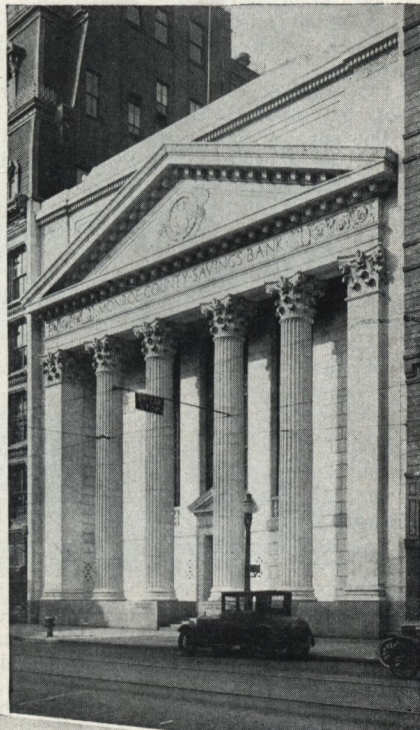
Below:

TROWBRIDGE RESIDENCE AT NOROTON,
CONN.
ELECTUS D. LITCHFIELD & ROGERS, New York,
N. Y., Architects
Georgia Pink Marble

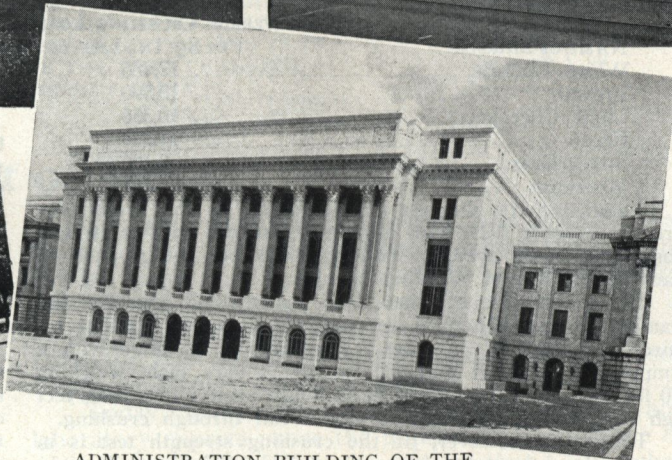


Below:

MONROE COUNTY SAVINGS
BANK
ROCHESTER, N. Y.
UFFINGER, FOSTER AND BOOKWALTER,
New York, N. Y., Architects
Georgia White Marble



CORCORAN ART GALLERY,
WASHINGTON, D. C.
EARNST FLAGG, New York, N. Y., Architect
Erected 37 years ago with recent addition of same
Georgia Marble, matching perfectly



ADMINISTRATION BUILDING OF THE
DEPARTMENT OF AGRICULTURE,
WASHINGTON, D. C.
Acting Supervising Architect of U. S. Treasury
Department and RANKIN & KELLOGG, Architects



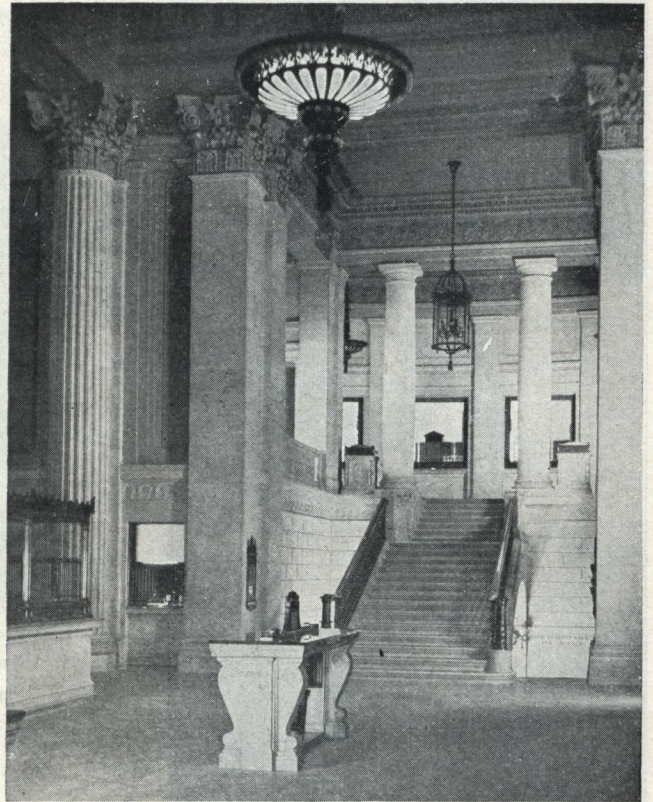
LARGEST MARBLE BUILDING IN THE UNITED STATES—FIELD MUSEUM, CHICAGO, ILL.
GRAHAM, ANDERSON, PROBST & WHITE, Architects
Exterior of this building is constructed entirely of Georgia Marble

GEORGIA MARBLE

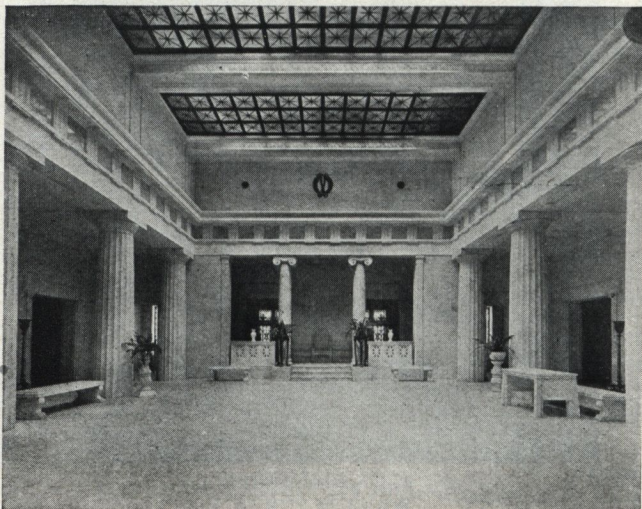
Some of Its Uses for Interiors



CHRYSLER BUILDING, NEW YORK, N. Y.
WILLIAM VAN ALLEN, Architect
Typical men's toilet partitions of Georgia Creole Marble



GUARDIAN SAVINGS & TRUST COMPANY, CLEVELAND, OHIO
WALKER & WEEKS, Architects
Georgia Pink Marble, fine axed finish



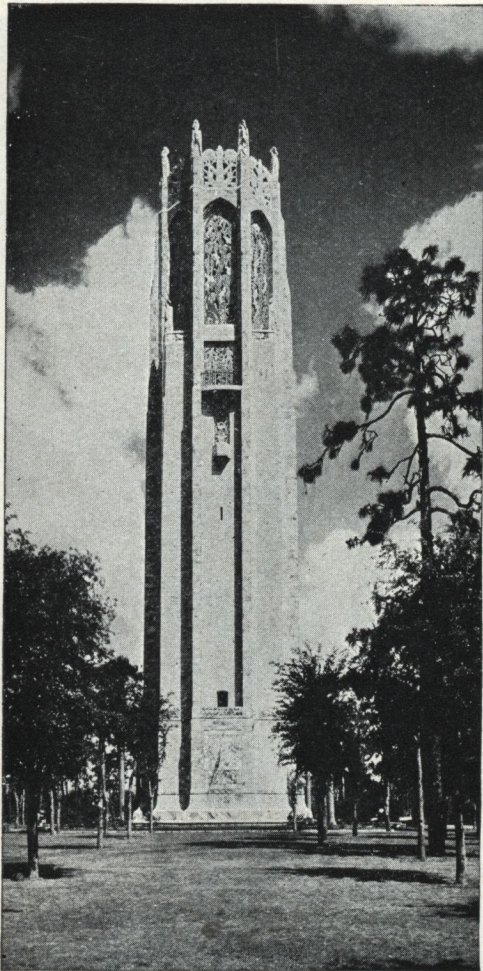
ACACIA MAUSOLEUM, CHICAGO, ILL.
R. G. SCHMIDT & Co., Architects
Georgia White Marble



ATLANTA CITY HALL, ATLANTA, GA.
G. LLOYD PREACHER, Architect
Stair, railing and trim of Georgia Rosepiea. Base throughout of Georgia Verde Antique

GEORGIA MARBLE

Some of Its Uses for Monumental Work

*At Left:*

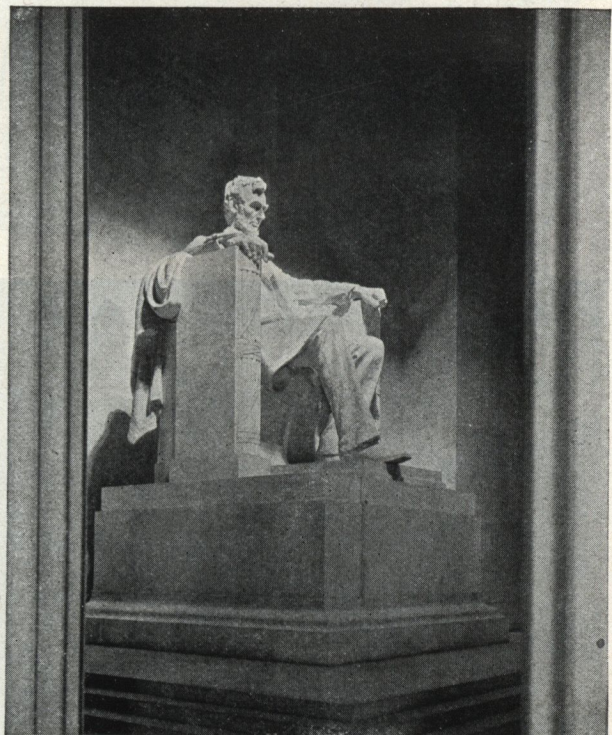
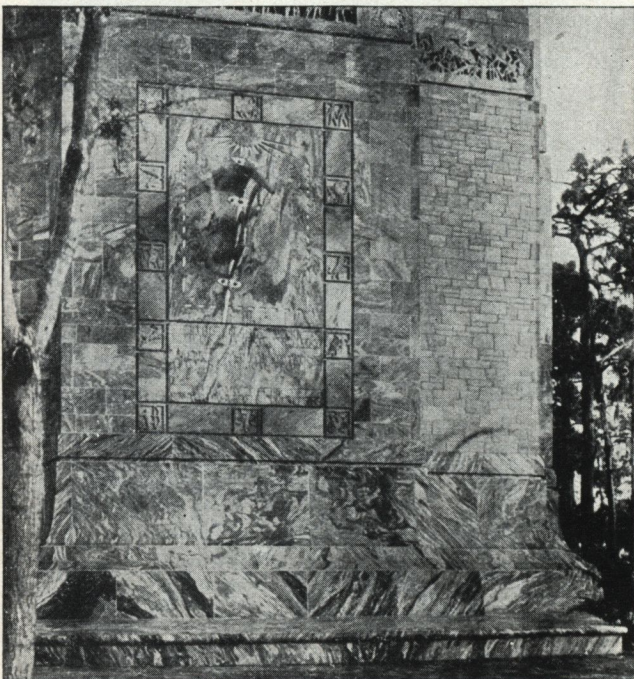
BOK CARILLON, MOUNTAIN LAKE, FLA.
MILTON B. MEDARY, Architect
Built of Creole and Etowah Georgia Marble and Coquina stone

*Above:*

DUPONT MEMORIAL FOUNTAIN, WASHINGTON, D. C.
DANIEL CHESTER FRENCH, Sculptor, and HENRY BACON, Architect
The pedestal was cut from a single block 10 ft. high, and the bowl from a block 13 ft. in diameter

Lower Left:

BASE OF BOK CARILLON
Pink and Creole Georgia Marble



LINCOLN FIGURE, LINCOLN MEMORIAL,
WASHINGTON, D. C.

HENRY BACON, Architect; DANIEL CHESTER FRENCH, Sculptor;
carving and erection by PICCIRILLI BROS., New York, N. Y.
Considered the most heroic monumental work in marble ever
attempted in America. An idea as to the size may be had by
realizing that the shoe is over 60 in. long.

GEORGIA MARBLE

Description and Uses for Georgia Marbles

Name	Color	General Description, Uses and Finishes
Georgia White	Almost pure white with a slight amount of veining and clouding.	Georgia Crystalline White has the smallest percentage of color particles of any of the Georgia Marbles. It presents a glistening appearance owing to its crystalline structure. The color is well distributed and adds to its lively appearance. By careful selection of this material, a very white effect may be obtained. Used in some of the nation's finest and largest buildings and memorials. For exteriors the finish is usually axed or bush hammered, illustrated on Page 11.
Georgia Pink "Etowah"	From old rose to deep pink with greenish black and gray veinings.	Georgia Crystalline Pink, with its variety of colors, its unusual patterns and its crystalline property of reflecting light is ideally adapted to both exterior and interior work. It is often used as a trim with Georgia Crystalline White, where it is advisable to have a variety of tone. This marble is beautiful in any of the standard finishes.
Georgia Cherokee	In three varieties, from white with small amount of gray wavy veining, to light Cherokee with darker gray veinings and silver gray—a uniform pearl gray with very little marking.	In Georgia Crystalline Cherokee one readily notes the transparency of the crystals. Those clouds of color which lie on the surface are sharply defined. Yet, below the surface we can see, through the clear crystals, hidden pools of color that are hazy in their boundaries because of their distance from the surface. Georgia Cherokee is recommended for all uses, both exterior and interior. It may be had in all of the standard finishes—polished, honed, axed, bush hammered, etc.
Georgia Creole	About half white background and half a profusion of bold, blue black veining and clouding.	In Georgia Creole, the pattern is considerably bolder and richer than in Georgia Crystalline Cherokee. The color is almost totally absent from the white background and predominates in the various dark markings. Therefore the contrast is sharp and the veining is boldly beautiful. It is particularly appropriate for matched panels. Because of its color it is an ideal marble for use in interior treatments. Where dark tone effects are desired in interiors its use is well advised. Georgia Crystalline Creole is available in all standard finishes. When axed or bush hammered it presents, of course, a much lighter appearance than when polished or honed.
Georgia Mezzotint	Gray background with dark gray wavy veining.	Georgia Crystalline Mezzotint is a combination of dark designs on a gray background. Over the predominating gray tones spread an endless number of little rivers of darker color that here and there are sharply defined. It is much used in interior work, finished axed or bush hammered where a monotone is desired. These finishes practically obliterate the stronger color vein, which produces a soft and even tone of gray. It is available in all standard finishes.
Georgia Rosepia	A warm pink with brownish clouding.	Unlike most other varieties of Georgia Marble, the Rosepia crystalline formation is very fine. Its very warm tones make it an uncommonly beautiful marble. It is primarily an interior marble and is recommended for the standard polished or honed finishes. Rosepia is difficult to obtain in very large sizes.
Georgia Verde Antique	In two varieties—a rich, dark green and a light green, both beautifully patterned.	Georgia Verde Antique is not of crystalline formation. The marble is richly colored and patterned. It is one of the handsomest marbles of the green variety quarried. Due to its characteristics, Georgia Verde Antique is used with a polished or honed finish. The rich dark green varied with faint tracings of gray and lines of intensely dark green makes Georgia Verde Antique unusually valuable as a trim, harmonizing with any other marble. The Verde Antique is produced in both light and dark shades.

It is difficult to describe any marble accurately. Samples will be furnished upon request.

GEORGIA MARBLE

Description of Finishes and Recommendations as to Use

All varieties of Georgia Marble are susceptible to smooth sand rubbed, honed or polished finishes, as any other marble. In addition, we have found by long years of experience that the extreme hardness and the crystalline character of the Georgia Marble lends itself admirably to texture finishes. It has also been found that the weathering of the texture finishes is more even and freer from streaks than the smoother finishes. This is probably due to the hardness and extremely low absorption of this material.

Contrary to general opinion, textured finishes, particularly on Georgia Marble, remain cleaner and are more easily washed by the rain, while smooth marble, much the same as glass, collects a far greater amount of the gummy, greasy film which settles on smooth objects in city atmosphere.

The texture finishes illustrated on the opposite page are some which have been used on important Georgia Marble buildings with satisfactory results and are highly recommended. It is, of course, understood that this treatment tends to lighten the color of the marble and soften the veining, often giving a more pleasing effect than the smoother finishes where the veining is more pronounced.

Medium Axed Finish

The medium axed finish is obtained by using a plain chisel in a pneumatic hammer over surfaces previously trued up by machinery. It is a fine finish suitable for use either on plain surfaces or mouldings.

It is customary to have all lines running vertically except mouldings where the lines should run parallel.

Fine Axed Finish—Where desired, for small, delicate work, a finish finer than medium axed finish is recommended and can be furnished.

Medium Bush Hammered

This finish is obtained by the use of a bushing tool in a pneumatic hammer over surfaces previously trued up by machinery. It is well suited to rusticated ashlar and plain surfaces, but is not recommended for mouldings.

A combination of the Medium Bush Hammered for ashlar fields and Medium Axed Finish for mouldings produces good results and is recommended.

Fine Bush Hammered—Similar to Medium Bush Hammered only finer and used for more delicate work.

Coarse Axed and Coarse Bush Hammered

These finishes are similar to the Medium Axed and Medium Bush Hammered Finishes just described and are produced in about the same manner. The application of these coarser finishes should be for larger and heavier work.

Tooth Chiselled Finish

The Tooth Chiselled Finish is used on plain surfaces and heavy mouldings where a lined effect is desired. Because of its coarseness it is not recommended for light mouldings.

Tooled Finish—Five Lines per Inch

Suitable for both plain and moulded work where a job is fairly heavy in character.

Marble for Sculptural Purposes

Georgia Marble has long been recognized by prominent sculptors as the ideal material for sculptural work exposed to the weather such as memorials, fountains, statuary groups, pediments, etc. It is favored because its translucency enables the sculptor to get lights and shadows that are impossible to secure in other materials, and its known durable qualities are assurance of great permanence.

Sculptors Who Have Used Georgia Marble

A partial list of sculptors who have used Georgia Marble follows:

AMATEIS, EDMUND R.	LAWRIE, LEE
BARTLETT, PAUL W.	MACMONNIES, F. W.
BEACH, CHESTER	MCCNEIL, HERMAN A.
BORGLUM, GUTZON	MULLIGAN, CHARLES J.
FRENCH, DANIEL C.	NEBEL, BERTHOLD
GREGORY, JOHN	RHIND, J. MASSEY
HERRING, HENRY	TAFT, LORADO
	WARD, J. Q. A.

Lorado Taft has said, "I should think that my constant use of it (Georgia Marble) would convey the idea that it is my preference among American marbles. I have used it many times with the greatest satisfaction and expect to continue its use."

Piccirilli Bros., who have erected many of the most famous monuments and memorials in this country, heartily endorse Georgia Marble:

"In response to your request that we write you a letter about our experience with Georgia Marble, will say that we have no hesitancy in stating that in thirty-four years of marble practice we have never found a sounder or better working material, its durability is unquestionable as very many examples will prove.

"Of the works of sculpture for which this marble was used by us with great satisfaction may be mentioned the following:

"The Lincoln Statue, Lincoln Memorial, Washington, D. C.

"DuPont Memorial Fountain, DuPont Circle, Washington, D. C.

"McKinley Statue, McKinley Birthplace Memorial, Niles, Ohio.

"Columbus Memorial Fountain, Washington, D. C.

"Sculptures in Pediment East Wing, National Capitol, Washington, D. C.

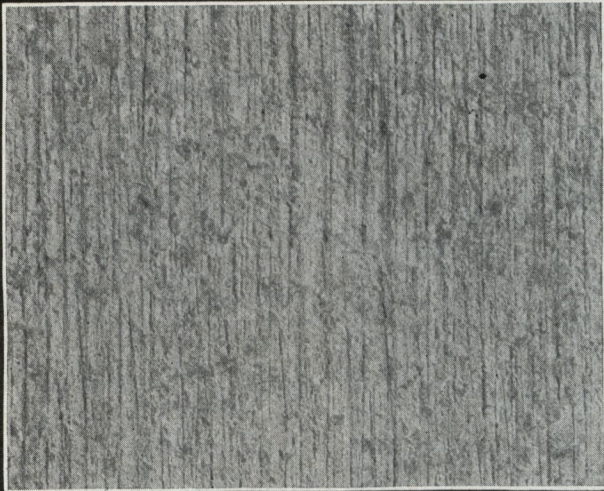
"Civic Virtue, City Hall Park, New York.

"Statues on State Capitol, Hartford, Conn.

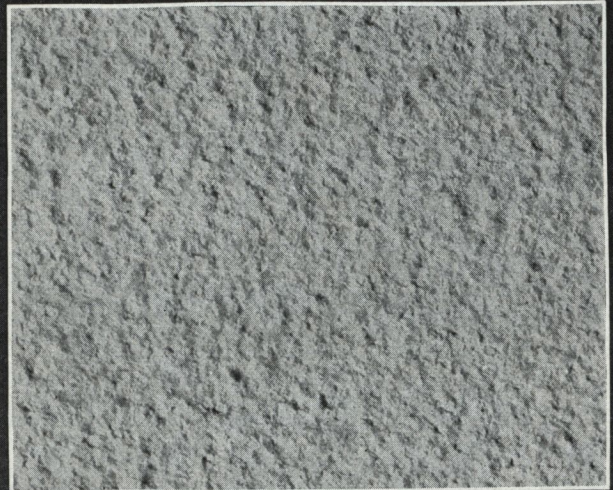
"We regard Georgia Marble as probably the best and most durable of the American marbles for fine memorial work."

GEORGIA MARBLE

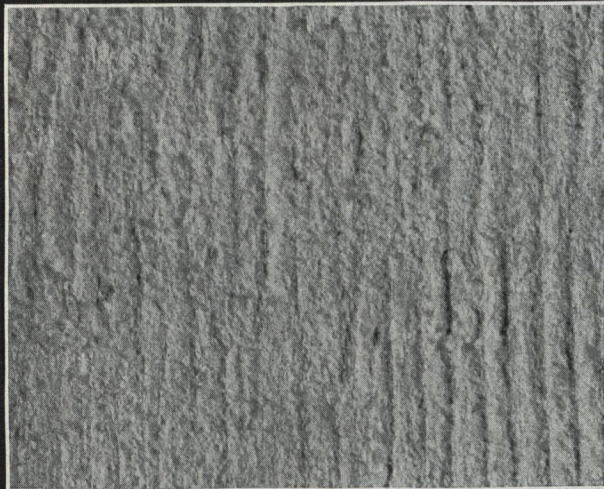
Texture Finishes — Actual Size



MEDIUM AXED FINISH



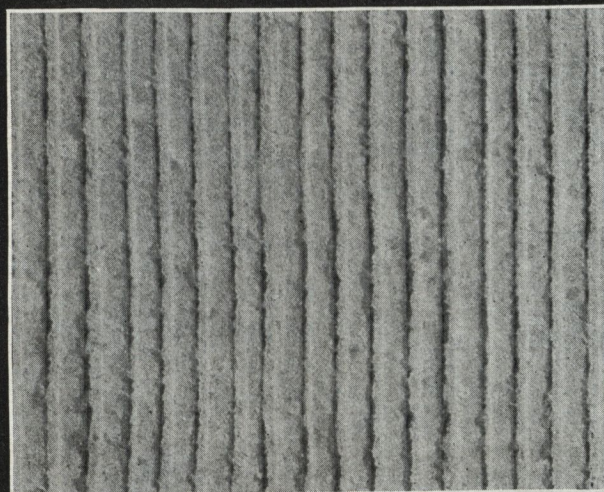
MEDIUM BUSH HAMMERED FINISH



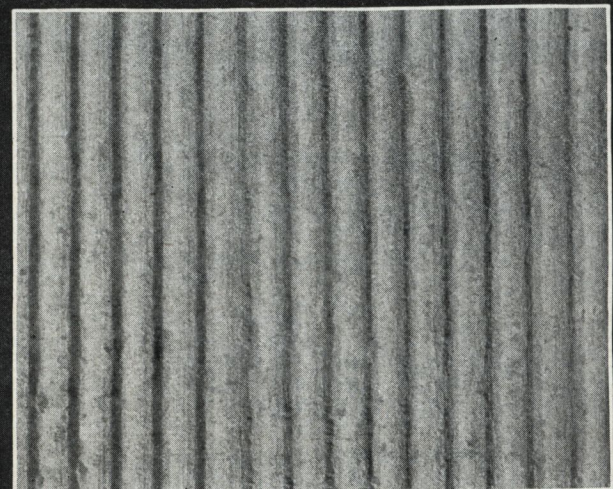
COARSE AXED FINISH



COARSE BUSH HAMMERED FINISH



TOOTH CHISELLED FINISH



TOOLED FINISH — FIVE LINES PER INCH

GEORGIA MARBLE



It is a remarkable fact that the great Wall Street Explosion, which damaged buildings and broke every pane of window glass within two blocks of the New York Stock Exchange, failed to injure the marble sculpture, with its outstretched arms and other projecting points. Soon after the explosion Piccirilli Brothers, who carved the work, were asked to make a careful inspection, and they found the sculpture intact. This speaks well for the soundness and durability of the Georgia Marble to withstand such a shock, even after almost 20 years' exposure to the action of the weather.

Above:

THE NEW YORK STOCK
EXCHANGE

J. Q. A. WARD, Sculptor

Built in 1903

GEORGE B. POST & SONS, Architects

At Right:

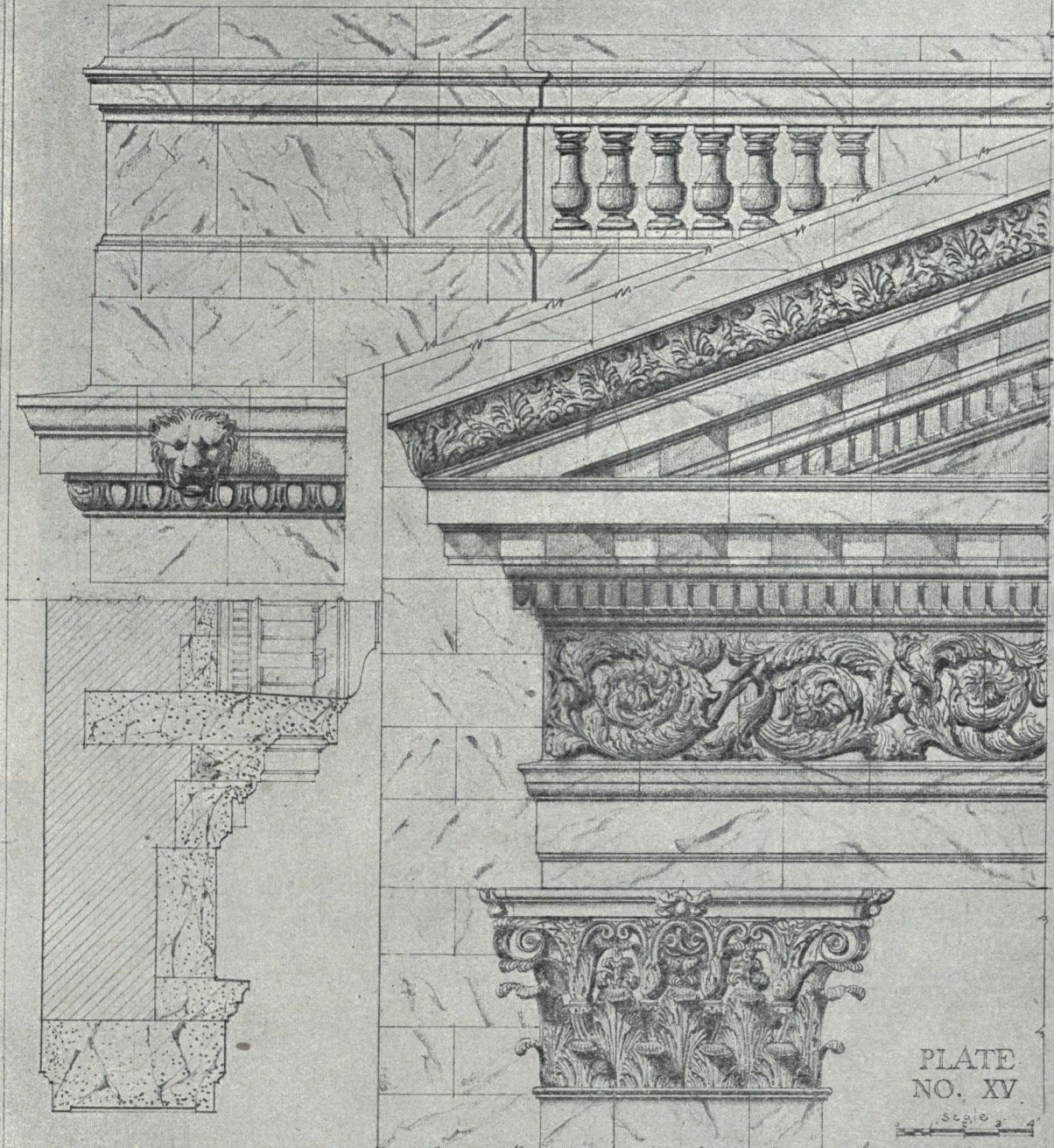
THE NEW YORK STOCK EX-
CHANGE AND THE NEW
YORK STOCK EXCHANGE
ANNEX

TROWBRIDGE & LIVINGSTON, Architects

The latter was built in 1922, from
the same Georgia Marble, matching
perfectly

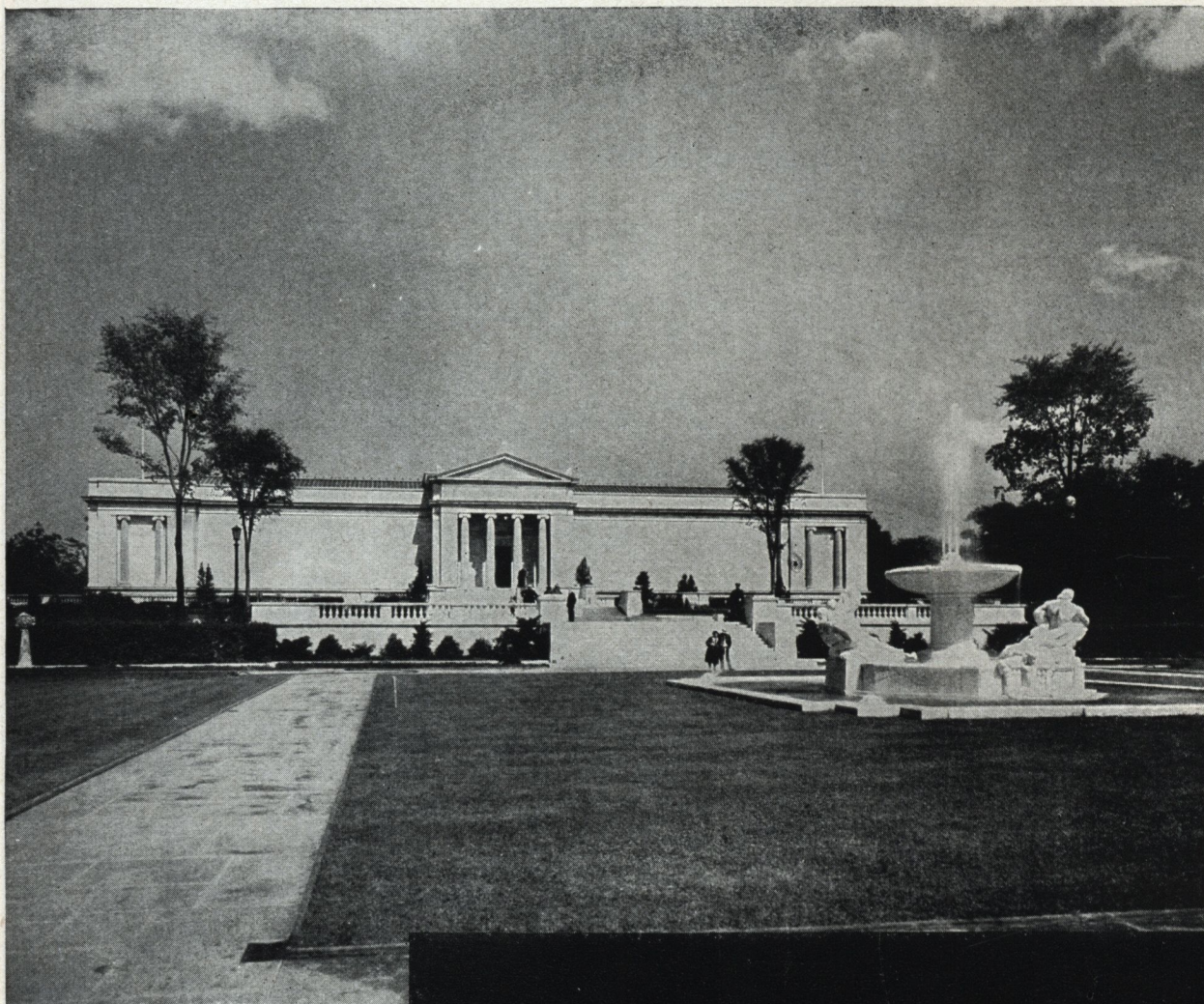


GEORGIA MARBLE

PLATE
NO. XVNEW YORK STOCK EXCHANGE
GEO. B. POST & SONS — ARCHITECTS

J. Moscovitz Del.

GEORGIA MARBLE

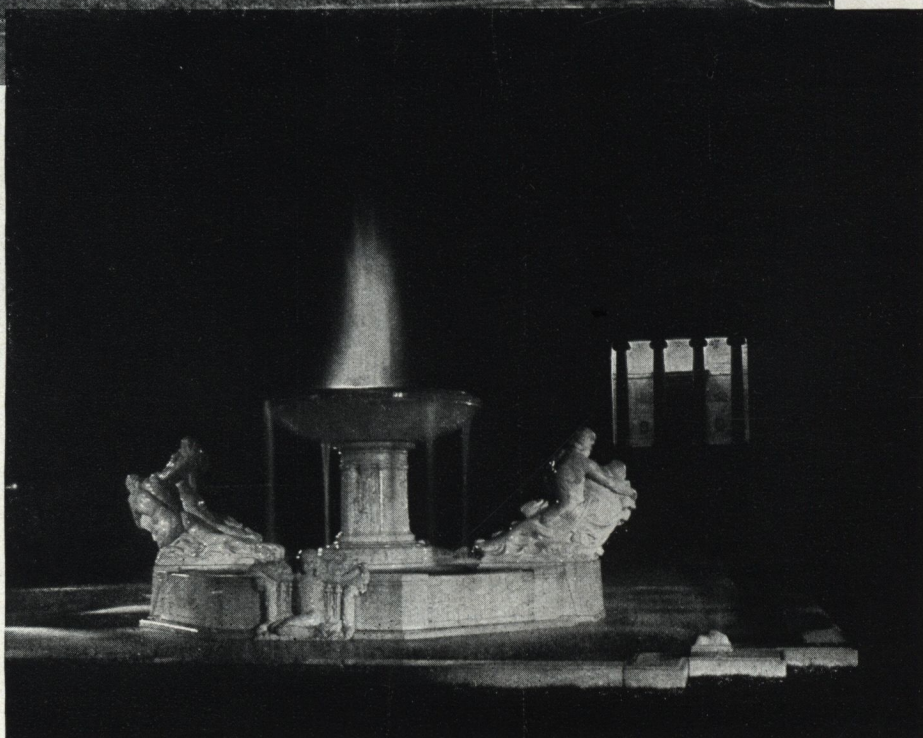


THE CLEVELAND MUSEUM
OF ART, CLEVELAND,
OHIO

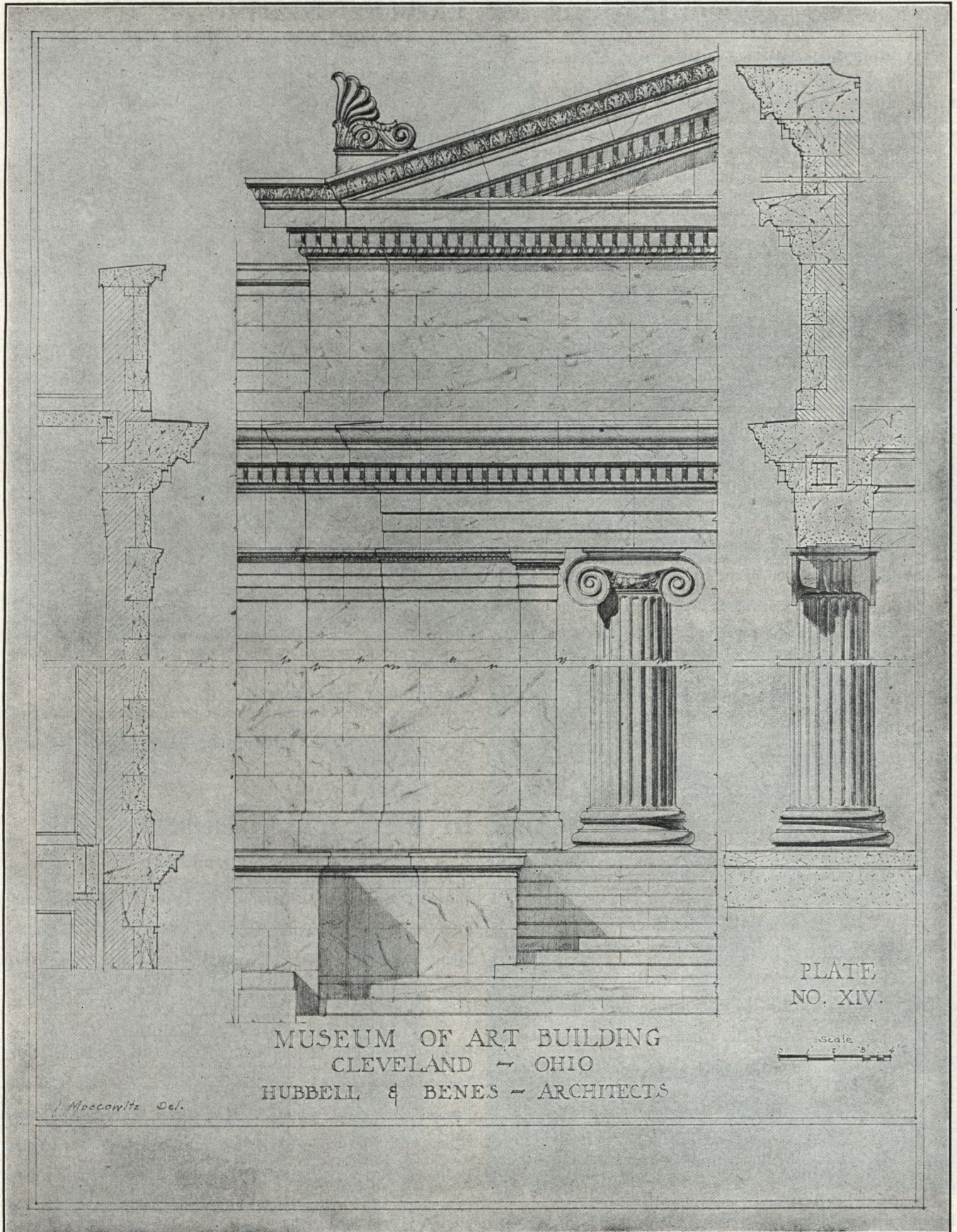
HUBBELL & BENES, Architects

An illustration of the use of
Georgia Marble in a building of
pure classic style

FOUNTAIN OF WATERS IN
WADE PARK AT FRONT
OF THE CLEVELAND
MUSEUM OF ART
CHESTER BEACH, Sculptor



GEORGIA MARBLE



GEORGIA MARBLE

Specifications for Exterior Marble

(1) **Work Included**—Here describe parts of the work to be marble.

(2) **Kind and Quality**—All stonework specified to be marble shall be (insert color and grade) Georgia Marble obtained from quarries having capacity and facilities for producing the stone and cutting same so as not to delay the work. All marble shall be of compact structure, hard and practically non-absorbent showing by analysis, to contain not less than 98% calcium carbonate. It shall be free from seams or defects which will impair its strength or durability—and all exposed surfaces shall be free from stains, discolorations or other defects marring its appearance.

(3) **Samples**—Large samples of size to be fixed by the architects shall be submitted for approval before commencing the work. These samples shall show the extreme variation in color, veining and clouding and shall show all the different finishes required in the work.

(4) **Shop Drawings**—Drawings in triplicate showing in detail the position of all joints, depth of bond, projections, etc., shall be submitted to the architects for approval before cutting begins. These drawings, after final approval by the architects shall be numbered to identify each stone and fix its position, and used for setting plans.

(5) **Cutting and Finishing**—All exposed surfaces must be cut true and out of wind, free from waves, projections or depressions, and in accord with the approved shop drawings. The depth of stones shall be as shown by the approved shop drawings. The thickness of beds and joints shall be uniform $\frac{3}{8}$ in. The finish to be used on the different portions of the work shall be as follows:

All plain surfaces shall be given a bush-hammered finish similar to but finer than crandled work and obtained by the use of a bushing tool in a pneumatic hammer over the surfaces previously trued up by machinery. The architect to select from samples showing variation in the fineness of this finish, one to be used.

All mouldings, belts, cornices, architraves and trim to have a fine axed finish obtained by the use of a plain drove tool in a pneumatic hammer over surfaces previously cut to form by planing, turning or by hand cutting.

Fine axed work to show tool marks about 10 to 12 lines per in. These lines to run vertically except on mouldings, the lines shall be parallel with run of the mouldings.

(Describe here other desired finishes.)

All carving shall be executed in a spirited and artistic manner from plaster models furnished therefor. Carving shall have a chisel finish of a character approved by the architect.

All projecting stones, such as sills, belt courses, etc., shall have a grooved drip on underside according to full size details. Steps and platforms, unless otherwise indicated, shall have wash of $\frac{1}{8}$ in. per ft.

All stones shall be carefully crated to protect them against any damage in shipping and handling before setting.

(6) **Setting**—The stone shall not be set at any time more than two courses in advance of the backing and no stone having a greater width of bed than the one below it shall be set until the lower course is backed up. All stone shall be brushed clean immediately before setting. Each stone shall be set in a full bed of plastic mortar and tapped home with a wooden mallet. All joints shall be thoroughly filled and all joints raked out $\frac{3}{4}$ in. deep from face for pointing.

Care must be taken in setting all stone to prevent the bearing of the stone on edges so as to cause undue stress. Sills, etc., subject to unequal pressure shall be bedded only at the ends.

All stone shall be securely bonded or anchored in place, except where special anchoring is required, all stones with less than 9 in. beds and all stones more than 18 in. high shall be tied back with at least one $1\frac{1}{4}$ by $\frac{1}{4}$ in. wrought iron anchor for each stone for every 2 ft. or portion thereof in length. Cornices and stones having great projections to be secured in place by special anchors as detailed.

All stone anchors and cramps not specified to be galvanized or brass shall be heavily coated with asphalt.

(7) **Setting Mortar**—The mortar used for setting stones shall be composed of approved white non-staining portland cement, sharp washed sand and lime putty. No more lime shall be used than required to retard the setting of the mortar sufficiently for the proper bedding of the stones, and the mortar must have the strength and set up with the hardness of one to three (1-3) portland cement mortar.

(8) **Cleaning and Pointing**—On completion the stone work shall be washed down with stiff bristle brushes, clean water and an approved soap powder. The use of acid will not be permitted. After cleaning down, the joints to be neatly pointed up with mortar composed of 1 volume of non-staining cement and 2 volumes of clean white sand. Joints to be thoroughly wet before pointing and mortar packed in solidly filling the joints.

For Interior Specifications

Georgia Marble is subject to standard finishes and standard specifications. A reliable specification for Interior Marble Work is issued by the National Association of Marble Dealers, Cleveland, Ohio.

Examples of Work in Georgia Marble

The following is a partial list of prominent jobs in which Georgia Marble has been used in addition to those illustrated in this catalogue.

Exterior of Buildings

Ford Museum Buildings, Dearborn, Mich., Robt. O. Derrick, Inc., Architects
Folger Shakespeare Library, Washington, D. C., Paul P. Cret, Architect
Girard College House Group, Philadelphia, Pa., John T. Windrim, Architect
Shedd Aquarium, Chicago, Ill., Graham, Anderson, Probst & White, Architects
Joslyn Art Museum, Omaha, Nebr., John McDonald & Alan McDonald, Architects
Temple of Memories, White Chapel Memorial Park, Detroit, Mich., Alvin E. Harley & C. Kenneth Bell, Architects
Girard Trust Co., Philadelphia, Pa., McKim, Mead & White, and Furness, Evans & Co., Architects
U. S. Post Office, Birmingham, Ala., Supervising Architect, Treasury Department
Pan-American Building, Washington, D. C., Albert Kelsey and Paul P. Cr  t, Architects
Federal Reserve Bank, Cleveland, Ohio, Walker & Weeks, Architects
Capitol Building, San Juan, Porto Rico, R. Carmoege, Architect

Interior of Buildings

Hurt Building Addition, Hugh Tallant, Architect
Fairmont Mausoleum, Newark, N. J., Wm. H. Deacy, Architect
First National Bank Building, Atlanta, Ga., Pringle & Smith, Architects
Miami City Hall and Court House, A. Ten Eyck Brown, Architect
State Capitol, Salt Lake City, Utah, R. Kletting, Architect

Monumental and Sculpture

Harding Memorial, Marion, Ohio, Henry Hornbostle and Eric Fisher Wood, Architects
Livingstone Memorial Light House, Belle Isle, Detroit, Mich., Albert Kahn, Architect
Pasteur Monument, Chicago, Ill., Bennett, Parsons & Frost, Architects
"Civic Virtue" Municipal Fountain, City Hall Park, New York, N. Y., Frederick W. MacMonnies, Architect
Pediment, National Capitol, Washington, D. C., Paul Bartlett, Sculptor
Columbus Memorial Fountain, Washington, D. C., Lorado Taft, Sculptor
McKinley Birthplace Memorial, Niles, Ohio, McKim, Mead & White, Architects, J. Massey Rhind, Sculptor

GEORGIA MARBLE

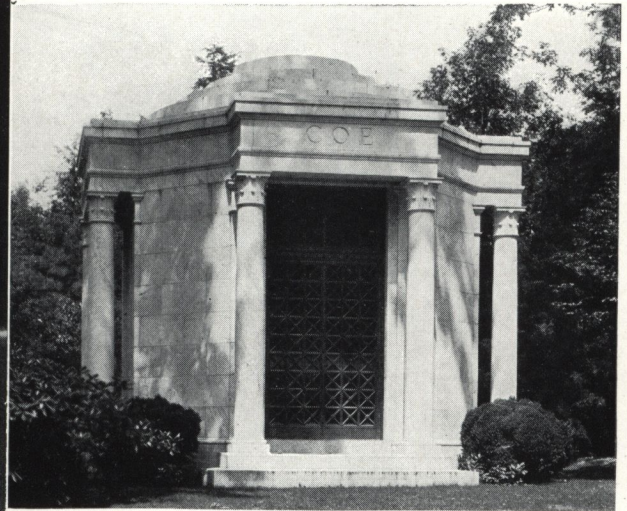
As Used in Distinctive Mausoleums

The beauty and durability of Georgia Marble account for its selection for many fine mausoleums throughout the country. Whether for the small family mausoleum or for those which are more pretentious and elaborate Georgia Marble is a wise selection. The company specializes in this work and through its many years of experience is able to offer the architect complete and dependable service in mausoleum construction.



MAUSOLEUM FOR W. A. CLARK, JR., IN HOLLYWOOD CEMETERY, CALIF.

ROBERT D. FARQUHAR, Architect; SHERRY FRY, Sculptor
The entire exterior, including roof, is of Georgia White Marble.
All columns are monolithic



WILLIAM R. COE MAUSOLEUM, COLD SPRINGS, L. I.

WALKER & GILLETTE, Architects
Erected by PRESBREY-LELAND STUDIOS



DEVAUX MAUSOLEUM, SAN FRANCISCO, CALIF.
I. MOSCOWITZ, Architect



RINGLING MAUSOLEUM, SARASOTA, FLA.
CLAS, SHEPHERD & CLAS, Milwaukee, Architects

GEORGIA MARBLE

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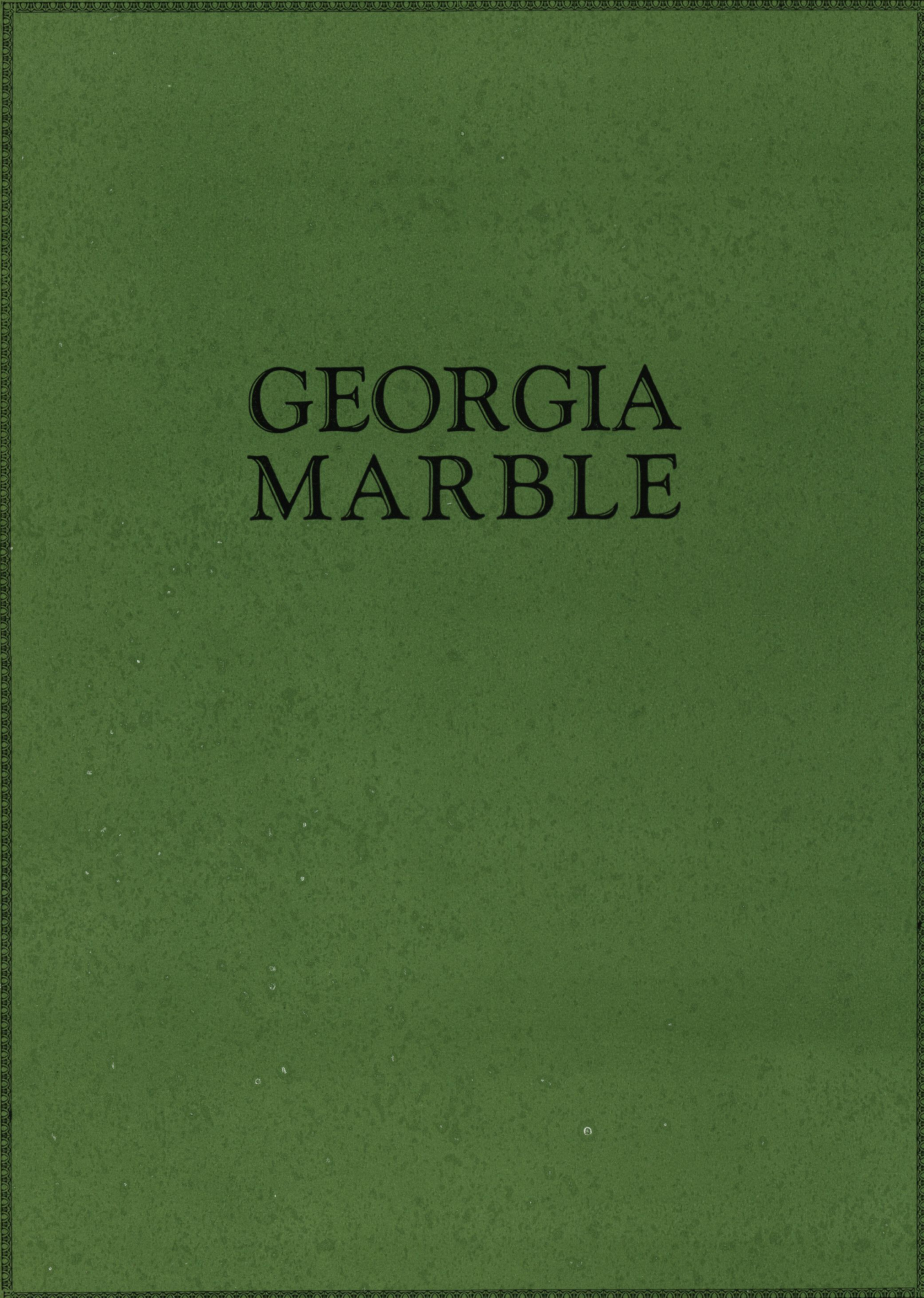


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Robert Vail Cole Jr, AIA
1962 – 2011



GEORGIA MARBLE